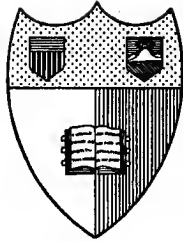


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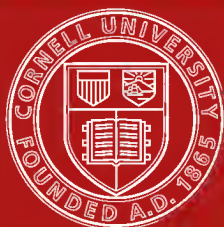
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**Vol. 6**

**OCTOBER, 1918**

**No. 1**

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**F** embrace this opportunity to thank the many friends who have given us such kindly assistance in forming our War Collection. As those who have made actual contributions to our poster and proclamation collection number nearly two hundred it is impossible to mention each one by name, but a careful record has been kept and the list may be published later.

The heads of the various government bureaus have been most generous and have rendered all the aid in their power; while we have also received many a valuable item from some stranger who had heard we were preserving such things for historical purposes.

We extend, therefore, to every one who has helped us in any way, our most sincere and hearty thanks.

We must still depend very largely upon private generosity to swell our collection, and in the absence of a National War Collection we ask for gifts of any printed or pictorial material that touches the War, or War conditions, in any way. We lack much material published between August 1, 1914, and the date of our entering the War; we lack files of newspapers and journals covering the War period; we lack the pleas of those who tried to keep us out of the War—and many other local items so difficult to secure and so seldom preserved.

All gifts will be promptly acknowledged and suitably marked with the donor's name.

LOUIS N. WILSON, *Librarian*



## CLARK LIBRARY WAR COLLECTION

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The Library issued in April, 1917, as one of its Publications a little pamphlet on "Posters and Pictures Relating to the European War." It was written before the United States entered the war and was simply the printed report of a talk given by the Librarian at President Hall's Monday evening Seminary. The little paper was so favorably received that the small edition was soon exhausted. The great interest shown in our War Collection is the author's only excuse for making a second attempt in this field.

There was some thought, at first, of printing a full list of all the books, posters and pictures after the manner of the "Collection Henri Leblanc," but the time for that has not yet come. Later on we hope to see brought out a union list of the war material in the larger libraries.

France has a collection at Lyons and another in Paris. The Lyons collection of literature on the war is made by the city library. A catalogue (*Bibliothèque de la Ville de Lyon. Catalogue du Fonds de la Guerre, Contribution à une Bibliographie Générale de la Guerre de 1914- . . .*) is in course of publication. It contains both books and magazine articles and will probably run to nearly 100 numbers, as the eight parts now issued cover only 39 of the 461 divisions. The Paris collection is due to the energy and generosity of M. and Mme. Henri Leblanc, who collected so much material that they were obliged later to employ seven or eight assistants in order to classify and arrange it. Madame Leblanc, by special permission of the Minister of War, made several trips to neutral countries to pick up German and Scandinavian material not otherwise permitted to enter France. They have already printed three volumes describing the material, and a fourth is in preparation. The collection has now been given to the French Government and placed under the care of M. Camille Bloch, General Inspector of National Libraries and Archives.

An appeal is being made to all the allied nations to furnish him with documents and exhibits dealing with the war, while the Paris Chamber of Commerce has voted to contribute \$50,000 for the furtherance of the work.

England has also established a war museum which, according to the New York Nation of January 31st, will contain all the weapons and utensils of war; the artistic records of factories and machines engaged in war work, besides the paintings and drawings of and by the soldiers and sailors in actual war service; prints, photographs and films; posters and leaflets—besides the Library of books and pamphlets. Whether the Library and Museum will be housed together or kept in separate places is not yet decided; but, considering the fact that it is estimated that already over 50,000 books and pamphlets have been published on the subject, it seems certain that the Library will need a building of its own.

The following description of the aims of this "Imperial War Museum" is taken from a small pamphlet, with that title, recently received from Consul General Robert P. Skinner in London:—

"The War Cabinet approved of the formation of the Imperial War Museum on the 5th March, 1917, for the purpose of collecting and ultimately exhibiting Naval and Military Trophies, Books, Pictures, Broadsheets and Proclamations, Photographs, and other items connected with the War.

His Majesty the King has been pleased to express his sympathy with the proposed War Museum, and he trusts that it may be made thoroughly representative of the achievements of all units engaged in the War, both in the combatant and non-combatant Services.

The Admiralty, War Office and Ministry of Munitions are actively co-operating in allocating trophies of captured war material and relics of the prowess of our own men by sea and land, and will, on the conclusion of the war, exhibit typical arms, equipment, models, uniforms, which will be of the greatest value to students not only of the present War, but of naval and military matters in general.

The work of the Navy has never been adequately shown to the public, and on the conclusion of the war it is proposed to exhibit large numbers of models illustrating types of ships in commission, examples of marine engineering, and mechanical contrivances.

The Air Services also will be fully represented and will illustrate the activities of the new arm of the Service which will in the future entirely revolutionise warfare.

India and the Dominions are assisting to collect materials and records showing the aspects of the War overseas.

All the Government Departments are contributing specimens of the printed matter, documents, photographs, etc., which they have issued in connection with the War, and the several Embassies and Consulates are in like manner collecting items of interest in allied and neutral countries.

As the War has directly or indirectly touched nearly every family in the Empire, the Imperial War Museum should have a more intimate personal interest for the individual than any museum that has ever been contemplated, for it is proposed to show not only the work of the fighting forces, but also the manner in which the whole Empire responded to the call in munition work, women's substitution, and work on the land; in fact, it is proposed to record the whole life of the Empire as changed and revolutionised by the War.

The individual will find the work of himself and his family exhibited for all time as a living acknowledgment of their sacrifices offered by them to the Empire.

Women's work is being recorded in all its ramifications, from the nurse at the front to the omnibus conductor or farm girl who has released a man for service.

The larger specimens in the Museum will be supplied from official sources, but there are innumerable small objects of interest for which the Museum must be dependent upon private generosity, details of which will be found in the following pages.

It is requested that the Secretary may be communicated with before a gift is sent, so as to avoid duplication of specimens.

All gifts or offers of gifts should be addressed to: The Secretary, Imperial War Museum, Great George Street, Westminster, S. W. I.

Every gift will be officially acknowledged and will, when exhibited, bear the name of the donor."

Lieut. Col. A. G. Doughty, Director of the Canadian War Collection, has kindly supplied the following account of what Canada is doing:—

#### ACTIVITIES OF THE GOVERNMENT OF CANADA IN PRESERVING PERMANENT HISTORICAL RECORDS OF THE WAR.

1. *Official and Accredited Reports.* An official Eye Witness with the Canadian troops at the front was appointed early in 1915. In the autumn of that year this post was abolished and an Accredited Press Correspondent substituted. The reports of the Eye Witness and the Press Correspondent constitute a contemporary narrative of the doings of Canadians in the field.



2. *The Canadian War Records Office.* This office was established in London in March, 1916. It prepares, collects, and preserves records of value for the narrative history of the Canadian forces serving in the war. These records include: (1) newspaper clippings and published books; (2) the official gazettes of the United Kingdom, Canada and France; (3) regimental publications (trench papers, etc.); (4) official communiques and press reports; (5) Canadian military badges; (6) replicas of regimental colours; (7) reports on the history of the organization of each unit of the C.E.F.; (8) other historical papers of such units; (9) general and routine orders; (10) lists of honors and awards to Canadians; with statements of the services for which each was granted, and photographs of the recipients; (11) maps of all areas and actions in which Canadians have served; (12) war diaries of all Canadian units; (13) narratives of events at the front, by actual participants; (14) copies of official documents, maps and photographs, having special historical value, many of which are secret; (15) a complete photographic record of the Canadians in the field, prepared by the photographers of the Office; (16) sketches and paintings of historical scenes; and much miscellaneous material.

The publicity work of the Office consists of (1) exhibitions of official photographs; (2) publication of "The Canadian Daily Record," which furnishes Canadian news to the troops, and of "Canada in Khaki" and the "Canadian War Pictorial;" (3) miscellaneous publicity work, including answers to enquiries.

3. *War Archives Survey.* In April, 1917, the Public Archivist was empowered to make a survey of all the war activities of Canada, and prepare a complete key to all classes of public war records, to all the departments, agencies, etc., in which they originate and are to be found, and to the nature of the activities in which they are produced. This key will insure that all Canada's records will be preserved and organized, ultimately, in such a way as to be available and intelligible for historical and other uses. In pursuance of this plan a Canadian Special Mission visited Europe and obtained reports on all Canadian war work overseas. These reports, in fifteen large volumes, are deposited in the Public Archives at Ottawa. A similar survey of war activities in Canada is in progress.

4. *The War Museum.* An Imperial War Museum, with a Canadian section and a Canadian representative, is to be established in London. It will contain war trophies—all of which, when captured, pass under the control of the War Office and are registered and preserved for future disposition—and all types of war souvenirs, as posters, pictures, war stamps, photographs, pamphlets, all the apparatus of war and the machinery used in its manufacture.

While in Europe in 1916 the Public Archivist took measures to secure a similar collection for Canada itself. He obtained, partly by

purchase but mainly by gift from the British and French Governments and various organizations and individuals, a large number of trophies and souvenirs. From time to time additional consignments have been brought to Canada. They are supplemented by the accumulation here of Canadian souvenirs.

The main collection is at present being used for exhibition and propaganda purposes in the United States. A subsidiary collection, prepared under the direction of Lord Beaverbrook, is being sent to Canada. All are in charge of Lieutenant Colonel Doughty, Director of War Trophies.

Germany has, we understand, taken great pains to collect all material bearing on the war and will undoubtedly have a formidable collection when peace returns. We are told that "archivists" have been sent with the army into invaded districts to collect and forward to Germany anything and everything that will fit into her War Museum and Library. They have even collected children's war essays and poems, amounting to over 50,000, and the question is being raised as to when this passion for collecting war material is to stop.

A great many individuals started out to collect war material, but most of them have abandoned it as hopeless, for even those who confined themselves to one special branch of the subject have found it difficult to care for all the material that appears. Only the millionaire or the Government can afford to carry through such an enterprise thoroughly.

So far as we are aware, no steps have been taken in the United States to establish a National War Museum or Library. Such a collection should be undertaken at once by our Government, for, to quote again from the Nation:

"It is now, that either by purchase or by gifts, the war literature may be collected with least expense and greatest ease, and no advocate for peace in the future could plead with greater eloquence than a complete record of the tragedy the world has had to bear for three long years and is still bearing."

Some valuable material is now finding its way to the United States and we hope we may look forward to the possession, ultimately, of much historical source material. We have, however, as a nation, been very remiss as regards keeping in touch with the printed matter in enemy countries. We are

perhaps alone among the allies in having deliberately cut ourselves off from enemy printed matter. It is doubtful if even the Library of Congress received the German newspapers and journals during 1916-1917 and the greater part of 1918; yet they are to be found in the large libraries of England, France, and Italy. Dr. Richardson recently reported that "American investigators have had just reason to feel that their needs in this very critical time on questions practical to the emergency have not been well met, and not nearly as well met as those of like investigators in foreign countries." The fact that Germany has libraries containing 40,000 books on the war while no library in the United States has over 7,000 shows pretty clearly that, while we have done wonderful things in many, many ways during the past two years, we seem to have ignored enemy literature.

We are constantly being asked, by officers in the service and by firms and laboratories engaged in war work, to lend German books and periodicals which we have been unable to secure since the end of 1915. Some of our scientific journals, paid for three years ago, are still held in Rotterdam awaiting permission to be shipped to the United States—and still there has been but feeble protest from American scholars, so great has been the desire to win the war.

One wonders if any attempt is being made to preserve the pro-German and pacifist literature seized by the authorities. It will be valuable historical material to those who study our part in the war in the years to come.

The New York Public Library has, at present, perhaps the best collection of literature on the war. In its monthly *Bulletin* for August, 1914, may be found an excellent list of books foreshadowing the outbreak, entitled "The Literature of the War," and continued in the October issue as "Reading and the War." Every monthly issue, beginning with that for November, 1914, contains a list of the war literature added to the Library. The issues for January and February, 1918, contain a very exhaustive bibliography on "Submarines," a list of references in the New York Public Library collection covering 1,545 titles, compiled by Mary Ethel Jameson. A number of libraries publish lists of the war books they add,

but so far as we know these monthly lists of the New York Library are the most complete of the kind issued in the United States.

The Library of Princeton University is also rich in war material. It is particularly strong on the economic, financial, and international law aspects of the war. Dr. E. C. Richardson, the Librarian, has made photostatic reproductions of their poster collection and their (Strong) emergency war currency collection, and has done an enormous amount of work in gathering together all the known titles of war books and pamphlets. Of these he has collected nearly 50,000, which he is reproducing by photostatic process as a purchase guide in the Princeton specialties, and as a finding list for research students. If Dr. Richardson carries out his plan to the point of a joint finding list, as now seems very likely, he will render a great service to the nation, since the list will enable students in this subject to find out whether any particular book on the war is to be had in any of the American libraries that have made an earnest effort to collect war material.

## BOOKS

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In August, 1914, immediately after the breaking out of hostilities in Europe, we decided to make as complete a collection as possible of the printed material dealing with the great conflict. A little later President Hall suggested that we might add war posters and pictures; and so our collection has grown during the past four years to a point where it requires the entire time of one attendant and part of the time of another.

The question as to how the war books should be classified gave us some trouble. At first we classed them in History, but it soon became apparent that the literature on this war would assume proportions that would justify a separate classification. Miss Helen J. Elliot, of the Library staff, undertook this task and has for over two years devoted all her time to this collection. Whether it is wiser to keep all the books on the war as a separate collection, or to distribute them among the various departments, as is usually the case, we cannot say. There seems to be some advantage in a library like ours in classifying the war books by themselves, and the collection, from present indications, bids fair to become large enough to warrant this separate treatment.

After August 1, 1914, there was a flood of German serial issues, of which we now have nearly a hundred, such as:—*Der deutsche Krieg im deutschen Gedicht. Deutsche Kriegsschriften. Illustrierte ostdeutsche Kriegs-Zeitung. Der Krieg. Krieg und Sieg. Kriegs-Depeschen. Kriegs-geographische Zeitbilder. Die Kriegs-Notgesetze. Kriegsberichte aus dem grossen Hauptquartier. Kriegszeit Künstlerflugblätter. Kriegsschriften. Kunst und Künstler im Kriege. 1914-1916, ein Tagebuch. Vaterländische evangelische Kriegs-Vorträge. Wieland. Zeit-Echo, etc., etc.* These now lie in all their incompleteness awaiting the later issues which we assume are being held for us in Germany, from which country we have received nothing since the end of 1915.

The rest of the books and pamphlets have been classified and catalogued. Each pamphlet, however small, is bound separately and treated as a book.

Professor Charles E. Lyon of Clark College reviewed in a most interesting way a number of the German books in "Mobilising the German Mind" (Journal of Race Development, April, 1917, Vol. 7, pp. 385-409), while Dr. George H. Blakeslee published short reviews of seventy-five other volumes by members of his class in International Relations (Journal of Race Development, July, 1917, Vol. 8, pp. 44-78).

President Hall has published:

Teaching the War. American School, July, 1916, vol. 2, pp. 205-207.

The War and Some of its Relations to Education. School and Society, 1916, vol. 4, p. 82.

Psychological Notes on the War. Journal of Race Development, 1916, vol. 6, pp. 357-369.

The War and Education. Journal of the National Educational Association, September, 1916, vol. 1, pp. 85-91.

Practical Relations between Psychology and the War. Journal of Applied Psychology, March, 1917, vol. 1, pp. 9-16.

He also has ready for publication a large number of critical studies of the psychological literature brought out by the war.

Three M.A. theses on the war have been presented here:

BIRD, Charles: A Psychology of the Soldier, with Bibliography of 72 Titles. (A part of this paper with the bibliography was published under the title "From Home to the Charge: a Psychological Study of the Soldier." American Journal of Psychology, July, 1917, vol. 28, pp. 315-348.)

MOORE, Clyde B.: Some Psychological Aspects of War. With a Bibliography of 63 titles. Pedagogical Seminary, September, 1916, vol. 23, pp. 367-386.

WHITTEY, Austin L.: Nationalism: its History and Relation to the Great War. With a Bibliography of 41 titles.

Three other theses are now in preparation:

LING, Ping: War and Education.

PIETERS, Maurice: The renewal of the French spirit.

SPROWLS, J. W.: The High School Curriculum after the war.

The Library issued, in December, 1916, a list of 57 titles dealing with the war, and in the April, 1917, issue of its

Publications, "Posters and Pictures Relating to the European War."

The classification of the books, prepared by Miss Helen J. Elliot, and the number in each section, August 1, 1918, is as follows:

<b>Zo</b>	Reference works, year books, handbooks, almanacs, chronologies, etc. ....	37
01	Bibliography .....	27
02	Biography .....	
021	Collective .....	15
022	Individual .....	97
023	Rolls of honor, service, etc. ....	12
03	Dictionaries, Language manuals, Military terms, etc. (Slang, Argot, etc.) .....	49
04	Atlases, Maps .....	91
<b>Z1</b>	General works and histories of the war. ....	134
11	European history and politics. (General) .....	42
12	Prophecies; political forecast, etc. ....	15
13	Causes .....	148
14	Diplomatic history; correspondence; official documents. ....	197
15	Official correspondence of general staffs; dispatches, etc. ....	4
16	Collected works on war. (Special not included in Z1.) (Lectures; various problems, etc.) .....	6
161	Nationality; patriotism .....	27
163	Psychology; philosophy (including German philosophy, etc., psychology of German race, etc.) .....	35
165	Geography .....	14
<b>Z2</b>	Special histories of war.	
21	Personal narratives; private correspondence .....	223
22	Military history and special campaigns; sieges; battles; regimental history .....	420
23	Naval history .....	58
24	Aerial operations; Zeppelin raids. ....	40
25	Nations engaged in the war. ....	9
251	Great Britain and colonies. ....	110
2511	Africa .....	4
2512	Australasia .....	2
2513	Canada .....	5
2514	India .....	9
2515	Ireland .....	15
252	France .....	117
2521	Alsace-Lorraine .....	21
2524	Morocco .....	2



253	Russia .....	83
253I	Poland .....	17
254	Belgium .....	64
254I	Congo .....	1
255	Italy .....	62
256	Germany .....	273
257	Austria .....	26
258	Turkey .....	17
259	Other countries. (Balkan states) .....	43
259I	Servia .....	13
2597	Luxemburg .....	5
2598	Far East .....	6
2599	Jews .....	6
26	Other nations and the War.....	1
26I	United States .....	75
262	South America .....	2
263	Denmark .....	0
264	Norway and Sweden .....	1
265	Netherlands .....	0
266	Switzerland .....	23
267	Greece .....	7
268	Other countries .....	2
<b>Z3</b>	International law and relations .....	15
3I	Treaties; alliances, conventions and declarations.....	17
32	War .....	32
32I	Laws of war .....	52
33	Legislation; ordinances, etc., relating to occupied and con- quered territory .....	12
34	Blockades; Contraband of war; Claims, etc.....	25
35	Neutrality .....	5
36	Peace. Arbitration .....	60
<b>Z4</b>	Military art and science; militarism.....	7
4I	Armies; infantry; artillery; cavalry, etc.....	58
42	Navies; war ships; submarines, etc.....	45
43	Aeronautics; airships, etc.....	3I
44	Military training; strategy; tactics, etc.; arts of war; arms; war games, etc.....	190
45	National defence; conscription; recruiting; preparedness.	61
46	Espionage .....	13
47	Relief work; Red Cross; ambulance service; hospitals..	104
47I	Military hygiene; medical science.....	142
48	Sciences of war .....	1
<b>Z5</b>	Economic questions and the War.....	83
5I	Commerce; trade; industries; R. R.....	86

52	Food; cook-books .....	40
53	Employment and labor .....	24
54	Drink question .....	7
55	Finance and taxation; insurance; rent, etc.....	87
56	Land question and agriculture.....	12
57	Social questions .....	42
58	Socialism .....	20
<b>Z6</b>	<b>Illustrative material. General collections.....</b>	<b>37</b>
61	Poetry; Drama; Theatre; Songs.	
611	English .....	151
612	French .....	37
613	German .....	78
614	Russian .....	1
615	Other countries .....	2
62	Fiction .....	220
64	Religion and the War; Sermons; Prayers; Ethical problems .....	218
65	War myths .....	9
66	Anecdotes .....	9
67	Illustrated books .....	82
671	Gift books .....	40
672	Portraits .....	5
68	Humor and cartoons .....	106
681	Postcards (Albums) .....	2
69	Art and war .....	14
<b>Z7</b>	<b>Celebrations, Commemorations, etc.....</b>	<b>1</b>
73	War museums; Flags; Trophies, etc.....	2
74	Monuments; Memorials .....	2
75	Medals .....	2
<b>Z8</b>	<b>Miscellany.</b>	
81	Atrocities .....	77
82	Prisons and prisoners .....	55
83	Work with wounded and cripples.....	16
831	Amusements; Instruction .....	3
84	Women and the War.....	44
85	Children and the War.....	14
851	Education, schools and the War; Textbooks.....	39
854	Juvenile books (general) .....	3
855	Juvenile non-fiction .....	11
856	Juvenile fiction .....	39
857	Poetry and picture books.....	12
86	Civilians and the War.....	0
87	Press; War correspondence; Censorship.....	25
88	Animals and the War.....	3

<b>Z9</b>	Settlement; Outcome; Result .....	60
<b>BZ</b>	Journals and serials .....	106
	Books in Russian not yet classified.....	333

Of Russian material we have also a number of newspapers, as: "Slovo," "Ootro," "Vremya," "Vyedomost," "Izvestia," and a few other papers covering the period from March 1st to 15th, 1917, although none is absolutely complete. We have, also, copies of the "Russian Daily News" from October 20, to November 4, 1917, with the exception of October 23-30, and November 2. These two periods cover important dates in recent Russian history, for it was in March, 1917, that the Tsar abdicated, and it was in the latter days of October (Russian calendar), 1917, that the Bolsheviki overthrew the provisional government. We have also, here, a photographic copy of the abdication of the Tsar and of the Grand Duke Michael. The former is typewritten and is dated Pskov, March 2, 1917; the latter is in handwriting and is dated Petrograd, March 3, 1917.

The time is not yet ripe for a full annotated list of these books and it is possible only to touch upon a volume here and there in the foregoing divisions.

*Bibliography.* The best of the bibliographies is Lange, Berry & Venner's "Books on the Great War" (Grafton & Co., London), now in its fifth volume, with nearly 14,000 entries. The entries are arranged in classified form under the subjects of which they treat, with publisher, date and price given. The next in value is the "Catalogue du Fonds de la Guerre," of Lyons (mentioned on p. 3), and the "Collection Leblanc—La Grande Guerre," of which three volumes have appeared. The latter is a catalogue of the collection referred to on p. 3 and, while in no sense complete, is valuable because it lists posters, engravings, pottery, trench journals, etc., etc., and contains, or will contain, over 70,000 items. "Les Livres de la Guerre" is a list of French books between August, 1914, and August, 1916, with a preface in verse by Edmond Rostand, and embellished with 100 illustrations. Prothero & Philip have just issued "Catalogue of War Publications, comprising works published to June, 1916" (John Murray, London),

which does not aim at being exhaustive, but is very practical, and inexpensive. The New York Public Library's 65-page pamphlet on "Patriotism." The United States Library of Congress' "List of References on Europe and International Politics" (1914), 144 pp., and "List of References on Embargoes" (1917), 44 p.

*Dictionaries, Language Manuals.* These consist largely of small volumes issued for the use of soldiers, as "Soldiers' Spoken French," "Le Soldat Américain en France," "Serbian Phrase Book," "Dictionnaire des Termes Militaires et de l'Argot du Poilu," "Soldiers' English and Russian Conversation Book," "War French," etc., etc.

*Psychology.* Books on Nietzsche and Treitschke; E. Boutroux, "Philosophy and War;" Paul Gaultier, "Mentalité Allemande et la Guerre;" M. Hirschfeld, "Warum hassen uns die Völker?" (1914); G. Le Bon, "Psychology of the Great War;" Emile Mayer, "Autour de la Guerre Actuelle;" J. H. Muirhead, "German Philosophy in Relation to the War;" S. R. Steinmetz, "Philosophie des Kriegeres" (1907); W. Trotter, "Instincts of the Herd in Peace and War," etc.

*Personal Narratives.* This large section embraces "all sorts and conditions" of books and experiences and is the most popular section with the general reader. It is interesting to note that the praise bestowed upon the French and British soldier in the first days of the war by two American women (Miss Mildred Aldrich in "The Hilltop on the Marne," and Madame Huard in "My Home in the Field of Honor") has been repeated by every writer for the past three years. Many other personal narratives are classed under special campaigns and special countries. The little book, "From Dartmouth to the Dardanelles," shows how much responsibility a youngster may assume when put to the test.

*Medical Science.* This section contains the medical and surgical works brought out by the war. Particular attention is called to the excellent "Horizon" series published in Paris (Masson et Cie.). These books are promptly translated into English and issued by the University of London Press. They

have already done good service in the Base Hospital in one of our Training Camps.

*Humor and Cartoons.* Here are such books as: Lucas's "Swollen-headed William," and Olszewski's "Krieg-Struwelpeter;" two volumes of "A Diary of the Great War," by Samuel Pepys, Jr., which will delight all admirers of the great diarist; Robinson's "Hunlikely" and "Saintly Hun;" Wyatt's "Malice in Kulturland;" Schulz-Kesser's "Karikatur in Weltkriege," etc. And here is Bairnsfather, who has immortalized Tommy Atkins with the pencil as Kipling did with the pen. Captain Bruce Bairnsfather was born in India in July, 1887, was educated at Westward Ho, served several years in the army and then turned to engineering. When the war broke out he enlisted at once and went to France. He sketched in the trenches to cheer up the men; the men sent the sketches home and a publisher demanded a series for publication, and 'ere long the French Government asked permission to reproduce them from time to time in the official "Bulletin des Armées." So Bairnsfather becomes a part of the war.

*Monuments and Memorials.* One book in this group might almost have been classed under Humor. It is entitled, "Soldatengräber und Kriegsdenkmale," herausgegeben vom K. K. Gewerbeförderungs Amte, Wien, 1915. Kunstverlag Anton Schroll & Co. 335p. These designs for soldiers' memorials are contributed either by teachers of art or by their pupils. To say that the art is in most cases crude is as charitable a statement as can be made. How such a collection of monstrosities ever passed muster before an art board is beyond comprehension.

Professor Henry D. Sheldon of the University of Oregon, who has looked over the collection during the summer, offers the following comment:

"Among the most valuable collections from the point of view of public usefulness is the one which contains narratives of adventure written for children. There are many volumes of personal experience treating of escapes from the German Prison Camps, journeys and fights by air and sea, the work of hospital units, which thrill the ris-

ing generation and at the same time give an idea of the system we are fighting, in the only way in which it can be grasped by children. There is an unusual opportunity for some good bibliographical studies here; there are at least 500 volumes which should be examined and rated for this purpose.

Another important group of books is that devoted to the solution of the war problem. Not less than 250 volumes have this as their main theme. These range from books of unusual strength like those of Norman Angell, H. H. Powers' "What Men Fight For" and T. Veblen's "Nature of Peace" (to mention books of varying standpoints), to numerous collections of ephemeral addresses of use only to the trained historian."

## POSTERS AND PICTURES

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The first war posters were acquired toward the end of 1914, when we received from Mr. and Mrs. Frederick M. Corse, of Petrograd, a few Russian posters that attracted a great deal of attention as coming from that country and as the first of the war posters to be seen here. A little later we obtained, through Mrs. Fiske Warren, of Harvard, Mass., the first of the English Parliamentary Recruiting Posters, and began to receive from our booksellers in Paris and New York, French, Italian, and other English posters and proclamations.

When we entered the war—April 6, 1917—we did not have a single United States poster and we have found it very difficult in the succeeding months to secure them. Probably no collection contains all that have appeared, and it is much to be regretted that no check list has been prepared of the large numbers that have been issued by local bodies all over the country during the past twelve months. We have absolutely none of those issued west of New England or south of Pennsylvania. Yet many of these local issues were well worth a wider circulation than was accorded them. The poster of a drowning woman and her babe, designed by Fred Spear and issued by the Boston Committee of Safety, deserved a far wider circulation than it had. Blashfield's beautiful escutcheon designs used in connection with the receptions held in New York for the visiting diplomats from England, France, and Italy, disappeared all too soon. Mr. Blashfield gave the originals to the Mayor's Defence Committee, but it is almost impossible to obtain copies. Considering the important rôle played by the poster in the war it is to be hoped that a check list may yet be attempted.

As our posters began to accumulate we were faced with the problem of caring for them. Immediately upon receipt we sent them to the binder to be mounted on cotton cloth; on their return we laid them out flat upon a table 4 x 6 feet. They soon became so numerous that we were obliged to con-



sider the question of filing cases. The first step was to procure three units of the Library Bureau steel case containing twelve trays, 24 x 31 x 2 in. This took care of the smaller sizes. The Library Bureau then constructed for us a unit of six steel trays measuring 36 x 54 x 4 in. Still the larger sizes accumulated and we were finally obliged to construct a case that would care for those as large as 4 x 6 ft. This is an oak case of fourteen shelves, designed by our architects, Messrs. Frost & Chamberlain of Worcester, who have kindly furnished the following:

DESCRIPTION OF CABINET DESIGN FOR FILING WAR POSTERS  
AT CLARK UNIVERSITY LIBRARY, WORCESTER, MASS.

"The necessary requirements for the poster cabinet are: ample dimensions for the largest posters, numerous compartments for selective filing, means for easy inspection, handling and display.

"The case design for this purpose was constructed in cabinet form, 6 ft. long, 4 ft. wide and 4 ft. high, inside dimensions, fitted with fourteen shelves, spaced 3½ in. on centers and made to slide out for inspection of contents. The shelves are enclosed in a case having panel ends and back, fitted with hinged panel doors in front. Owing to the extreme dimensions required for unsupported shelving, it has been found necessary to reinforce front edge of each shelf with a one-inch panel iron, secured to the wood-work to prevent sagging when shelves were fully loaded; the back edge of each shelf being reinforced with a perpendicular wood strip about 3 in. high. For the purpose of making the shelves as light in weight as possible they were made up with a frame and cross points 7⁄8 in. x 6 in. forming three panels which were filled with a heavy wall board, all exposed woodwork being of oak finish to match wood-work of building."

The sizes above 4 x 6 ft. we roll up, three or four together, and mark the contents on the outside. For sizes not exceeding 2 x 3 ft. we are now trying out a cardboard box two inches deep, with wooden sides, and costing about a dollar.

Miss Ethel A. Pennell, of the Library Staff, has drawn up a very comprehensive scheme of poster classification which we expect to put into use very soon.

Miss Mabel O. Boice has given a large part of her time during the winter and spring to arranging the posters by countries and subjects and making a card for each poster and picture.

## GREAT BRITAIN

The first posters were issued in England for recruiting purposes. England was the only nation in Europe at the time the war broke out that did not have a system of compulsory military service. With a standing army of only 200,000 soldiers she was ill prepared to enter the great conflict on land and would have fallen an easy prey had it not been for her sea strength—if, indeed, she could have entered the war at all.

Faced, then, with the necessity of raising troops and faced also with the Englishman's aversion to compulsory service and a large standing army—an aversion dating from the days of the Stuarts—there was but one thing she could do: appeal to the patriotism of her people and induce her sons to enlist for the war. A national recruiting committee was formed and under its auspices over 3,000,000 men were added to her fighting forces in the course of two years. When we faced a somewhat similar problem we were told that England made a great mistake in not adopting conscription in August, 1914, as she finally did in 1916, but it is very doubtful if a conscription bill could have passed the House of Commons in August, 1914. At that date the English were not "keen" for war and their own grave danger was not apparent to them. Even two years later there were many who dreaded and fought the passage of a conscription measure.

One of the first evidences of the work of the Parliamentary Recruiting Committee was the appearance throughout Great Britain of the recruiting posters, ranging in size from, roughly, 60 x 40 in. to 30 x 20 in. The committee evidently had the assistance of experts in this field as the posters themselves and the results they achieved amply testify, but the artists' names are not given.

Taking the "series" as a whole these Parliamentary Recruiting Committee Posters are the best that have come under our observation. Almost all of them possess artistic merit, making a strong direct appeal and rarely falling to the level of the commonplace. The full series consists in all of 210 numbers. Complete sets are almost impossible to obtain and we are proud of the fact that we have here probably the only complete set in the United States.

Several of the larger sizes are especially good. Perhaps the best of all is No. 73, with the figures of two English soldiers on the crest of a hill, with fixed bayonets, silhouetted against a rosy sky, and bearing the words: "Don't Stand Looking At This. Go and Help!" No. 82, Map showing the southern coast of England and the northern coast of France, on which stands an English soldier in khaki, shading his eyes and looking toward England, with the words: "Boys, Come Over Here; You are Wanted." No. 81, Soldier with gun and bayonet, a black figure silhouetted against a yellow background, and the words: "Be Ready! Join Now." No. 13, Large head of soldier blowing a bugle, and the words: "Fall in; Answer Now in Your Country's Hour of Need." No. 16, Picture of soldier with gun in the center, women and children fleeing from burning buildings, and the words: "Remember Belgium." No. 105, Figure of Justice holding up sword, view of the sinking Lusitania in the distance, and the words: "Take up the Sword of Justice." This was issued in three sizes and was also used in postage stamp form. No. 107, Beautiful reproduction of the Union Jack, and the words: "It's Your Flag; Fight For It." No. 124, Smiling faces of six soldiers, and the words: "Join the Brave Throng that goes Marching Along." No. 129, Photographic reproduction of an officer beckoning, no lettering at all. No. 132, Mounted soldier, charging forward, and the words: "Forward to Victory, Enlist Now." (Issued in two sizes.) Among the smaller sizes are: No. 7, Seals and signatures of the six nations who guaranteed Belgium's independence and neutrality, and the words: "The Scrap of Paper. Prussia's Perfidy—Britain's Bond." No. 22, Single figure of soldier, smoking and marching along, and the words: "Come Along, Boys!" No. 53, A soldier's cap with the words: "If the Cap Fits You Join the Army Today." No. 54, Four Highlanders marching abreast, and the words: "Line up, Boys!" No. 58, Lion standing on rock, surrounded by lionesses, and the words: "The Empire needs Men." No. 75, Women looking through a window at soldiers marching by, and the words, "Women of Britain say Go."

*War Savings.* A series running from 1-25, with the exception of No. 11, which was not published. Mostly text only, and 30 x 20 in. in size. Others issued by the National War Savings Committee were numbered as high as 42, and some unnumbered, sizes irregular, mostly text.

*National Service.* These do not seem to be numbered. We have 21 of them of various sizes, some of them issued by the Women's Section, National Service.

*Blue Cross Fund.* Posters appealing for funds for the care of wounded horses on the battle field.

*Y. M. C. A., Church Army, etc.* Here are 16 posters showing pictures of Y. M. C. A. and Church Army huts. Soldiers on duty in dug-outs. Room full of soldiers sleeping on tables, floors, and in chairs. Soldiers leaning on triangle. Soldiers at front being fed at motor kitchen. Girl visiting wounded soldier in Y. M. C. A. hospital.

*Food Control.* The English have issued some very attractive food control posters, perhaps the most attractive being one showing a sailor standing on the sidewalk looking at half a loaf of bread lying in the gutter, and the words: "We risk our Lives to bring you food. It is up to You not to Waste it." Head of soldier, with steel helmet, and the words: "Do YOUR bit, Save Food." A small one bearing head of a soldier, with the fleet in the background, and a similar legend.

*Special Days.* Here are a large number of posters for raising funds for special purposes: Serbia, Mesopotamia, Armenia, Belgium, France, Lord Roberts' Memorial Workshop for disabled soldiers, Russian wounded soldiers, sailors' children, North Wales hero fund, wounded allies, various local hospitals, fund for dumb animals, etc., etc. Many of these posters bear the names of well-known artists and are of great artistic merit.

Special mention should be made of the posters and streamers issued by the Manchester Corporation Tramways. We have here 43 of them. They are very attractive, all text, issued to stimulate contributions, for which purpose boxes were placed on the platforms of all the street-cars. As show-

ing the feeling of the British toward their French ally, note the following:

"FRANCE IS DOING ALL SHE CAN to meet the requirements of her wounded soldiers,  
BUT REMEMBER,  
Her chief industrial region is in enemy hands:  
She is maintaining three-fourths of the fighting line,  
And recently the strain on her resources has been very great.  
HELP GIVEN TO FRANCE IS GIVEN TO THE COMMON CAUSE."

Another reads:

"The violent and prolonged attacks at Verdun, so splendidly resisted by the French soldiers, have filled their Hospitals with many thousands of wounded. The call to this country for help is very pressing."

Still another: "Help for the Irish soldiers," pleading for funds to send comforts and necessities to the Irish prisoners of war in Germany. Another says:

"Manchester's War Motto is, 'DO something.' May we ask *YOU* to adopt it during your visit to the City? The box is on the car platform."

The Englishman's love for horses is shown in the appeal to do something for the horses:

"I am only a cavalry charger,  
And I am dying as fast as I can  
For my body is riddled with bullets—  
They've potted both me and my man,  
And, though I have no words to express it,  
I'm trying this message to tell,  
*To kind folks who work for the Red Cross,  
Oh, please help the Blue Cross as well!*"

Another:

"Help the Blue Cross Fund. The men are not the only pathetic figures. An equal demand has been made upon those noble animals who when guided by the riders' hands will face the cannon's mouth."

That these appeals were not in vain is shown by the fact that up to February 2nd, 1918, the total sum collected in these street-car boxes amounted to \$150,000 for 67 different war charities.

These Manchester Tramway posters, although devoid of illustration, are a delight to the eye. They would serve as excellent models in any printing establishment on account of the beauty of their composition, type and color.

*Ireland.* On account of the disturbed state of Ireland no attempt has been made by the British Government to take soldiers by conscription in that country, but a large number of loyal Irishmen have enlisted and have served with their customary bravery, and many an Irish soldier has been called "Mulvaney," after Kipling's famous character in "Soldiers Three." The Irishman's never-failing sense of humor and his absolute indifference to danger have ever been an asset to the British army.

We have here 150 or more posters, especially prepared for use in Ireland—many of them issued by The Central Council for the Organization of Recruiting in Ireland. They are in three sizes: most of them 30 x 20 in., some 14½ x 19½ in., and the smaller ones mostly 10 x 15 in. A few of the larger sizes are pictorial. The scenes are typically Irish. There is one of an interior of a home with two German soldiers entering at the door, with fixed bayonets, and the words: "Is your Home worth Fighting for? It will be Too Late to fight when the Enemy is at Your Door. So Join Today." A typical Irish beauty, and the words: "Have You Women Folks Worth Defending? Remember the Women of Belgium. Join Today." Picture of an Irish countryside, showing a home and pasture land and the hayricks, a company of soldiers marching along a country road, with the words: "Farmers of Ireland, Join up and Defend Your Possessions." Picture of Sergeant Michael O'Leary, of the Irish Guards, and the words: "An Irish Hero. One Irishman Defeats Ten Germans. Join an Irish Regiment Today." An Irish piper, and the words: "The Call to Arms! Irishmen, Don't You Hear It?" The allied flags with a soldier underneath at salute, and the words: "If You are an Irishman Your Place is With Your Chums Under the Flag." Three Irishmen playing cards, and the words: "Will You make the Fourth?" A picture of burning Belgium in the distance while an Irish girl holding a gun says to a young man in civilian clothes,

"For the Glory of Ireland, Will You Go or Must I?" A smiling Irish soldier with a sprig of shamrock in his hat, and the words: "Be One of the 300,000 and have it to say You helped to beat the Germans. Enlist today." Irishman at the plow, looking toward vision of St. Patrick pointing to a ruined cathedral, with the words: "Can You any longer Resist the Call?"

But the great majority of them are in text and have no illustrations. Like the Manchester Tramway Posters they are a joy to the eye and perfect models of good taste in the way of type and composition.

The smaller sizes are in some cases repetitions of the larger posters. Many of them give sayings of Cardinal Mercier, Cardinal Logue, Bishops and Priests of the Irish Church, Joseph Devlin, Stephen Gwynn, and the Redmond brothers. Two of them, like Silas Wegg, drop into poetry. One is entitled, "What have You done for Ireland?" and the other, "Arrah, Glory! Mike O'Leary."

*Pictures.* Of these there are many, some drawn by well-known artists, as Spencer-Pryse and Frank Brangwyn, notable among the latter being "A Prisoner," which shows a face peering in at the grating of a cell where a soldier is seated, with head buried in his arms on the table. The whole attitude of the prisoner is indicative of despair and is a striking bit of great artistic merit. Brangwyn's "Violation of Belgium," whether considered as a poster or as a picture, is a wonderful production and now commands a high price. There are also here reproductions of three charming water colors by E. Handley of the Machine Gun Corps.

We have artist's proofs of three prints by Spencer-Pryse: "A Wayside Crucifix—Belgium 1914," "Flight by Land," and "Flight by Sea," size 31 x 22 in. Also two little water colors by the same artist: "Anzacs in the Rain" and "Pas-schendaele from an O. P."

Gerald Spencer-Pryse, whose pictures are to be found in all the important art galleries of Europe, was born in 1880. He has served as a captain in the British army and has been severely wounded, his left hand having been shattered by a



shell. His war pictures have been painted at the Front and they rank among the best.

#### FRANCE

Although the French needed no recruiting posters they have issued a large number of beautiful posters and pictures. The posters differ from the English in that they are all issued to raise money for charitable purposes: for hospitals, for orphans, for the families of those at the Front, for those crippled in the war, and for special collections for the Serbs or the Belgians. The pictorial element is not so prominent a feature as in the English recruiting poster, but they are more often the work of well-known artists and they have the charm that attaches to almost everything done by this wonderful nation.

Perhaps the most popular of the French posters is one by Abel Faivre (1916) for the second National Defence Loan. It shows the figure of a poilu with rifle in right hand rushing forward with the left arm outstretched, the mouth open as though shouting, and the words (which may be said to be the battle cry of the French today): "On les aura!" So far as we have seen there is no duplication between these and the English except in one case. A French War Loan poster has the figure of a German soldier overborne by a French gold piece on which the Gallic Cock is shown with open beak outstretched; the lettering is: "Pour la France. Versez Votre Or. L'Or Combat Pour La Victoire;" while one of the English shows a prostrate German soldier under a five shilling piece with the words, "Lend Your Five Shillings To Your Country and Crush the Germans."

There is also one case where the French have seemingly designed a poster after an American model. No. 2 of our second Liberty Loan of 1917 is a view of the sea and the Statue of Liberty, while the sky has the appearance of the stars and stripes. The French have recently issued a very beautiful poster by Sem, the lower half of which shows a vast ocean beyond which arises the same Statue of Liberty. The tones are soft and the feeling of the vastness of the ocean is wonderfully well brought out. It is decidedly the better poster of the two.

Pictures dealing with the war, France has issued in great

quantity, many being the work of well known artists—Steinlen, Georges Scott, Lucien Jonas, Willette, etc. There are also innumerable sets of a less pretentious kind by such men as Geoffroy, Guy Arnoux, J. G. Domergue, J. Bac, and others. We have 2,000 official war photographs,  $4\frac{1}{2}$  x 6 in., mounted on mats 10 x 12 in. They show transportation of food and munitions; munition making; Red Cross sections and ambulances; ruins of churches and houses; etc. Many of these are quite familiar as they have been reproduced in the illustrated papers and magazines.

Some of the pictures are very impressive, as the one showing the German Kaiser stooping over to examine a fallen crucifix and asking "Est-il cuivre?" Another shows a bedroom with a bed and a bureau, beside which stand two little girls, one holding a doll in her arms, while a boy crouches at the foot of the bed gazing at an open window through which is seen a German helmet and a much beringed hand on the window sill. The little lad says, "Le v'la! Vite, cache ta poupée, Simone!"

A portfolio of ten pictures by De Jeanniot, entitled "Crimes Allemands," vividly portrays the brutality of the Germans. We have also a portfolio of 25 facsimile reproductions of water colors by Fernand Truffant, entitled "Les Pierres qui Espèrent."

Lucien-Hector Jonas is as famous in war pictures as Raemaekers is in war cartoons. Born at Anzin, France, in 1880, he first studied art with Layraud at Valenciennes, and afterwards at Paris with Maignan and Bonnat. (Sociétaire des Artistes Français since 1904, Medal of the third class in 1905, of the second class and Bourse de Voyage in 1907; Prix National du Salon in 1911). He is now one of the three official artists with the French armies, the other two being François Flameng and Georges Scott. He is perhaps best known in the United States by his volumes of admirable sketches from the Front, of which we have: "Les Armées de L'Est, Mars-Avril 1915;" "Armée Anglaise, Juin 1915;" "Verdun, Mars-Avril 1916." He has brought out the cruelty of the Germans in some of the most beautiful lithographs that have appeared on war subjects. We have tried to get a com-

plete set of these pictures, but without success. We have here, however, 28 of them and they are well worth careful study:

"Je ne dirai rien!" shows a German officer presenting a pistol at the head of a wounded French soldier, while in the foreground is seated another German officer at a table filled with record files. "Resignation," woman and child crowded to the wall in the town of Anzin, while two typical German officers march by, one of the von Hindenburg and the other of the Crown Prince type. "Pendant le Bombardement," two French captive women in a cellar, at their feet lies a German soldier supposedly their guard. "Abnégation," blindfolded French prisoners, old and young, lined up against a wall, a priest baring his breast and standing between them and a German officer. "Devant les Remparts de Verdun," two French soldiers firing over the ramparts, foreground covered with German dead. "Mater Dolorosa," a sweet-faced nun seated in a ruined church and supporting a dead French soldier. "Un Volontaire," spirited figure of a French officer asking for a volunteer, all of four men anxious to go. "Avant l'Attaque," an officer looking at his wrist-watch and holding up two fingers of the other hand, men in the trenches ready to go over the top. "Le Guetteur," two soldiers at an outpost, one alert, looking forward, and the other sitting with his head in his hand. "La Semeuse," French peasant woman sowing in the fields, three poilus in the foreground. "Ceux de la Somme," showing types of the men who took part in the Battle of the Somme in 1917. "Ils ont tué leur mère," the prostrate figure of a woman killed by airplane attack, the husband and daughter standing by. Figure of a priest using a bayonet as a crucifix and granting absolution to the men at the front; Soldier-priest offering mass at the front; Dead officer at the foot of a crucifix, and the words: "Il a porté comme Lui sa croix jusqu'au Calvaire;" Two pictures of the deportation of the civil population by the Germans; Three French soldiers rushing forward to the attack with the Winged Victory of Samothrace in the background; Bomb-thrower taking German prisoner. "Debout les Morts," French soldiers carrying crosses to decorate their comrades' graves.

"Les Grands Blessés," French blinded soldiers returning to their families. "Reprise de Douaumont," French soldier planting the tricolor on the walls of Douaumont, Senegalese troops in the background; Taking a trench near Combles; "Episode de la bataille de Verdun," spirited scene of street fighting. "Antigone," a blinded soldier being led by a Red Cross sister, the pathetic figure of a man with his cane in one hand, feeling his way, while the outstretched fingers of the other hand, the head thrown back, and the pitying expression on the face of the sister, all combine to make a powerful picture. "La Boxe Américaine," an American soldier dealing a knock-out blow on the jaw of a Hun. "Pourquoi Nous Nous Battons," French and American soldiers rushing to attack, one pointing to the portico of a Temple of Civilization, the caryatids being bound female figures representing Belgium, Serbia, Alsace, Lorraine, etc. But perhaps most striking of all is one entitled "Gott mit uns," showing the interior of a church; before the altar lies a murdered priest, while on one side stands a German soldier drinking from a sacred vessel, and another sits on the altar steps singing from the psalter. One cannot help wondering what will be the emotion of the German in the next generation as he visits the art galleries and libraries throughout the world and sees these pictures, preserved with care, to show the brutality of his fathers.

*Proclamations.* Of French Proclamations we have nearly 300. Some of the early ones are:

Republique Française. A la Nation Française. (Signed) Raymond Poincaré. (29 Juillet 1914). (Text reads: "Depuis quelques jours l'état de l'Europe s'est considérablement aggravé en dépit. . . ").

Arrêté de réquisition. Le Ministre de la Guerre, Vu la loi du 3 Juillet 1877 relative aux réquisitions militaires, . . . (Signed) by Enghien, Le Ministre de la Guerre, 2 Août 1914, freehand writing and seal; two small French flags at top. Size, 13x18½.

Message adressé par le Président de la République au Sénat et à la Chambre des Députés, le 4 Août, 1914, Paris. Signée R. Poincaré, Proclamation reads: "La France vient d'être l'objet d'une agression brutale. . . ").

Déclaration du Gouvernement, lue le 4 Août, 1914, au Sénat et à la Chambre des Députés, par M. René Viviani, Président du Conseil.

Proclamation reads: "L'Ambassadeur d'Allemagne a quitté hier Paris, après nous avoir notifié l'état de guerre."

Armée de Paris. Habitants de Paris. (Signed by) Le Gouverneur Militaire de Paris, Galliéni, Paris, le 3 Septembre, 1914. (Note the soldier-like brevity of the following: "J'ai reçu le mandat de défendre Paris contre l'envahisseur. Ce mandat, je le remplirai jusqu'au bout").

Mesures de police concernant les réfugiés. Arrêté. Fait à Blois, le 3 Décembre, 1914, by le Préfet de Loir-et-Cher, M. Mapoil. (Upper half in French, lower half in German).

Message du Président de la République, le 5 Août, 1915. Signed, R. Poincaré. "Dans l'égarement de son orgueil, l'Allemagne s'est représenté la France légère, impressionnable, mobile, incapable."

Rouget de L'Isle. Discours prononcé le 14 Juillet, 1915, par M. Raymond Poincaré, Président de la République, à l'occasion du transfert aux Invalides des cendres de Rouget le L'Isle. Signed by Le Ministre de l'Intérieur, L. Malvy.

National observance of Galliéni's death, Conseil Municipal de Paris. Habitants de Paris. Signed by Adrien Mithouard, Paris, le 30 Mai, 1916. Proclamation commences with these words: "Le Gouvernement a décidé que des funérailles nationales seraient" . . .

Proclamation aux habitants de la Ville de Rouen. Fait en l'Hôtel-de-Ville, le 29 Juin, 1917, by Le Premier Adjoint, faisant fonctions de Maire, Morel. Proclamation reads: "La Ville de Rouen avait voulu, la première après Paris, célébrer le 6 Juin dernier . . . l'entrée en guerre . . . Etats-Unis . . . ).

A translation of President Wilson's message to Congress, April 2nd, 1917, printed on a good-sized poster, said to have been posted all over France and read in the schools. The last sentence reads: "Dieu l'aidant, elle ne peut faire autrement."

When the Russian troops in France became restless, after the overthrow of the Kerensky government in November, 1917, there was issued in Paris a special appeal to the Russian soldiers, signed by six of their fellow countrymen, and entitled "Comité Directeur Russe Anti-Défaitiste," calling upon the soldiers to stand by their colors and "support glorious France, the symbol of liberty, whose soldiers have fought side by side with us for three long years against a world tyranny." Unfortunately this poster bears no date.

#### GERMANY

Immediately after war broke out there came from Austria excellent pictures of the higher officers of the Austrian and

German army and navy. (Unsere Heerführer. Maler, Oskar Brück. K. u. K. Kriegsministerium, Kriegs-Fürsorgeamt, Wien. IX.) They are in tint and each one bears the man's signature in fac-simile underneath. They measure 11 x 15 in., and there are here 120 of them. The men are a fine looking set on the whole, even to the strong, massive jowl of von Hindenburg.

From Teubner of Leipzig came a set of twelve plates in black and white. (Führer und Helden. Federzeichnungen von Karl Bauer, 1914). Another set of fourteen with a foreword by Dr. Karl Lamprecht. (Unsere Führer im Weltkrieg, 1914. Springer, Leipzig. Oct. 1914).

Later on came a portfolio containing ten views of the devastation caused by the Russians in East Prussia, with an introduction by Edgar Alfred Regener. (Bilder aus Ostpreussens Not. Von Bruno Bielefeldt. Bei Georg D. W. Callwey, München). These show ruined homes and desolation. Will Germans ever give to the world pictures of the desolation they have caused in Belgium, France, Serbia, and Roumania?

Another set is "Aus Galizien und Polen," 14 Steinzeichnungen vom östlichen Kriegsschauplatz, von Max Buchever. E. Reinhardt, München. There is another series (1914-1915. Ein Mappenwerk mit 30 Bildern von Fritz Erler u. Ferdinand Spiegel. O. Troitzsch, Berlin) of which only the first picture has been received. It is 17 x 20 in., in tint, and shows the German trenches with bombs bursting near by.

Perhaps one of the most characteristic sets, however, is "Zwölf Kriegsbilder," von B. Wennerberg. A. Langen, München. A series of beautifully drawn and colored pictures showing life in the Fatherland during war time. There are a dozen of them: a wounded officer recounting his exploits to two young ladies; gay crowds about bulletin boards announcing German victories; an officer on furlough being taken out in a boat by two fair ladies; a soldier in a restaurant surrounded by a group of waitresses all smiling upon him while a civilian at a nearby table receives no attention; a group of pretty girls gathered about a table following the movements of the army on a map; a sentinel in the street whose helmet is decorated with flowers by two girls; a train

all decorated with boughs and loaded with soldiers who are being offered coffee and roses by a group of girls; etc., etc. Not a sad note anywhere; all joyousness, gay colors, pretty girls and smiling faces. One wonders if this is true today.

Unfortunately the German collection is small at present and we must wait until the war is over to get a correct idea of Germany's point of view as shown in pictures. Of German war posters we have none.

### GERMAN PROCLAMATIONS

Of these we have a score or more and they are so illuminating that we venture to present a translation of some of them. Coming after the sinking of the *Lusitania* and the air raids on English towns, No. 19 shows us the German mind as distinct from that of any other civilized people.

#### I

Proclamation of William II to the recruits of Potsdam:

Remember always that the German Army must be ready to fight the enemies that may arise. Today malcontent and incredulity are rampant in the country to a degree hitherto unknown! In consequence, you may be called at one moment or another to shoot the members of your own family, or to sabre father, mother, brothers or sisters.

My orders on this subject must be executed with heartiness and without murmur, like every order that I give. You must do your duty without listening to the voice of your heart!

And now go to your new obligations!

William II.

Issued in French and German. (Without date but probably March 28, 1901.) 25x19 in.

#### 2

Summons of the Kaiser to the German People

Since the founding of the Empire for 44 years it has been my and my forefathers' highest endeavor to insure peace to the world and in peace to further our vigorous development. But the foe envies us the results of our labors. . . . Now they wish to subdue us. So the sword must be drawn. In the midst of peace the enemy strikes us suddenly. Up, then. To arms! . . . Forward with God, who will be with us, as he was with our fathers!

Wilhelm.

Berlin, August 6, 1914. 25½x19 in.

## To the Belgian People

It is to my very great regret that German troops are forced to cross the frontier of Belgium. . . . The neutrality of Belgium has been violated by French officers who in disguise have crossed Belgian territory in a motor car to enter Germany. . . . I hope that the German army of the Meuse will not be obliged to fight you. A road free for attack is all that we desire. . . . It is on your sagacity and well known patriotism that depends the averting from your country of the horrors of war.

Von Emmich.

(No date.) In French and Flemish. 34x24½ in.

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## Regulation of the Imperial German Government of Belgium Concerning Poultry

All owners of poultry of any kind must make a detailed written declaration of them. Eggs must be brought every day to the authorities. . . . Explanation of broken eggs must be made. . . . In case of infraction of this rule, offenders will be punished by fine and imprisonment.

Von Bissing.

(No date.) 24½x17 in.

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## To the Inhabitants of Belgium

Marshal von der Goltz . . . is informed that cholera is raging with intensity among the allied troops, and that it is very dangerous to . . . enter the enemies' territory. Those who believe it is not their duty to obey this notice will be brought before the officers of Imperial Justice, and we warn you the penalty may be death.

Maréchal von der Goltz.

(No date.) 17x12½ in.

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## Notice to the Public

Riez Gustave and Bertrand Gustave have been punished by three days' imprisonment, because they did not salute German officers by taking off their hats.

The Commandant of the Place.

(No date.) 15x11 in.



## Order to the People of Liège

The population of Andenne, after having shown peaceful intentions towards our troops have attacked them in a most traitorous manner. With my authorization, the general who commanded the troops reduced the town to ashes and had 110 persons shot.

I bring this fact to the knowledge of the city of Liège that the inhabitants may know what they may expect if they take a similar stand.

General von Bulow.

Liège, August 22, 1914. 25x6½ in.

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## Proclamation to the Inhabitants of Saint Dié

The government of the French republic has caused the troops to cross the German frontier to go to the aid of Russia. . . .

The civilization of Europe defended by Germany and Austria against the Serbs and Russians, protectors of the political assassin, and the well known German discipline are the guaranty that armed action is directed only against the military forces.

All non-combatants may be sure that they will not be disturbed either as to their person or as to their property so long as they remain quiet.

Just as we respect the liberty of non-combatants, so we are determined to repress with the greatest energy and without pardon every act of hostility committed against the German troops.

(Follows list of those who will be shot, those who will be held responsible, and what will be burned, in case of disturbance.)

Knoerzer.

Saint Dié, August 27, 1914. 22x18 in.

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A similar one issued by Sabath, at Compiègne, September 4, 1914.

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Extract from a proclamation at Charleroi, September 10, 1914:

During the night the inhabitants must keep a light in the rooms facing on the street, and the doors of every house must be constantly open to permit access to the authorities of the Imperial German Army.

## II

Proclamation of the German Military Commandant at Namur  
 - Belgian and French soldiers must surrender themselves as prisoners of war before four o'clock in front of the prison. Citizens who disobey will be condemned to hard labor for life in Germany . . . Any soldier found (after four o'clock) will be immediately shot. . . . If any disturbance arises in a street, the ten hostages (of that street) will be shot.

General von Bulow.

September 12, 1914. (Also in Flemish.) 20x26 in.

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## 12

A threat to shoot hostages in Reims if any disorder arises.

Reims, 12 September, 1914. 22x18 in.

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## 13

All workers, both the women and the children of 15 years, are required to labor in the field every day, including Sunday, from 4 a. m. to 8 p. m. Recreation: A half hour in the morning, an hour at noon, and a half hour in the afternoon.

(There follows a threat of punishment for slackers, of imprisonment for six months, exile, and whipping.)

Gloss, Colonel and Commandant.

Holnon, July 20, 1915. 24½x19 in.

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## 14

## Notice

The persons mentioned below have been condemned . . . and shot the same day. . . .

(For having aided the escape of an English aviator and enemy soldiers.)

The Governor.

Lille, September 22, 1915. 33½x25 in.

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## 15

Announcement of punishment for destruction of railroads, telegraph and telephone lines.

Von der Goltz.

Brussels, October 5, 1915. (In French and Flemish.) 22x18 in.

## Proclamation

The Tribunal of the Imperial German Council of War, sitting at Brussels, has pronounced the following condemnations. Condemned to death for treason in an organized band: Edith Cavell, Phillippe Bancq, Jeanne de Belleville, Louise Thuiliez, Louis Severin, Albert Libiez. . . . As regards Bancq and Edith Cavell, the judgment has already received full execution. . . .

Brussels, October 12, 1915. 34x25 in.

The Governor of the City, General von Bissing.

## Proclamation of the German Military Commandant of Lille

The attitude of England renders more and more difficult the rationing of the population. To relieve the distress, the German authorities recently asked for volunteers to go to work in the country. This offer was not attended with success. In consequence, the inhabitants will be evicted by order and transported to the country. . . .

Lille, April, 1916. 22½x16 in.

## Notice

All households, excepting children under 14 years and their mothers, and excepting old people, must get ready to be transported in an hour and a half. . . . All protestation will be futile. . . . Whoever tries to escape in transport will be pitilessly punished.

Lille, April, 1916. 22½x16 in.

Berlin, July 26, 1916.

## Frenchmen

Your aviators by dropping bombs have killed a large number of people, men, women and children, in the last weeks, well behind the front in Germany. All these places have no value from a military point of view.

The German military authorities at first hesitated to believe that the French government and commander-in-chief were capable of such an act of barbarity which has nothing in common with the conduct of war. They thought that your aviators made a mistake.

Frenchmen, your aviators were not mistaken. Chance has enlightened us as to the source of these crimes.

It is your President, Poincaré himself, who at the low instigation of the English suggested this order.

President Poincaré, who will fall as soon as your flag is furled, is a slave to England and is their instrument in this action. Do not forget that the plan is an English plan.

Germany makes war on the armies of France and not on the civil population, women and children. She hopes these explanations will suffice to prevent new barbarous attacks of this kind on the part of French aviators. If not, Germany will herself be obliged to adopt similar measures to defend herself.

But you will then know that M. Poincaré, this slave of England, will be responsible for the blood of innocent victims and that it is the barbarous English who compel us to carry destruction and the devil to your cities far behind the front.

17x12½ in.

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20

#### Notice

After today all persons must be in their homes between the hours of 7 in the evening and 7 in the morning (German time).

Any breach of this rule will be punished by a fine which may reach 150 marks, or imprisonment for two weeks.

The Commander of the Place.

Noyon, January 8, 1917. 15x11 in.

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21

#### Notice

Relating to voluntary work of civilians. If there are not sufficient voluntary workers the German authorities notify the population that they will be compelled to work, for example, in factories.

They will not be compelled to work exposed to continuous fire.

*Coercive measures.* In case of refusal to work, every person refusing will be punished by fine and imprisonment, or by being placed with a battalion of civil workers on reduced rations.

The commune will also be punished by limiting its commerce or by the imposition of taxes and fines.

The Commanding Major, von Graewitz.

November 15, 1916. 25x16½ in.

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#### HOLLAND

With one exception the only Dutch pictures in this collection are those of Louis Raemaekers, perhaps the most important artist figure brought out by the war.

Louis Raemaekers was born April 6, 1869, at Roermond. His father, Josephus Raemaekers, was an editor and publisher with an artistic bent, as is shown by the great interest he took in bringing about the restoration of the beautiful Church of Our Beloved Lady at Roermond in Limburg, where the family lived. His mother was of German birth and is still alive and very much in sympathy with the work her son is doing for the allies. When the war broke out Raemaekers was living quietly in the historic town of Haarlem where he was known as a clever landscape artist and portrait painter. He has a wife and three children, two girls and a boy.

The first cartoons appeared in the *Amsterdam Telegraaf* and immediately commanded world wide attention. They have been reproduced in millions of copies and have penetrated to every corner of the civilized world. The first pictures were not directed primarily against Germany, but against the horrors and cruelty of war in general. But the treatment of the Belgians by German soldiers aroused Raemaekers' chivalrous spirit and from that time his pictures have created perhaps more rage and indignation in Germany than any other single factor in the war.

It is stated that the German frontier guards offered the Dutch soldiers 12,000 marks if they would hand Raemaekers across the border. Whether this is true or not we cannot say, but the *Cologne Gazette*, in a leading article on Holland, threatened that country that "after the war Germany will settle accounts with Holland, and for each calumny, for each cartoon of Raemaekers, she will demand payment with the interest that is due to her." It is certain that strong protests were made by the German Government which represented that such work seriously jeopardized the neutrality of Holland. Raemaekers was arrested on this charge and it is needless to say he was discharged. He found it convenient to leave Holland for England, where he was received by the Prime Minister, and was entertained and fêted wherever he went. He has received the Cross of the Legion of Honour at a special reception held in his honor at the Sorbonne in Paris.

This collection contains Raemaekers' pictures in four sets: (1) Seven parts issued by the Uitgevers-Maatschapp. "Else-

vier." Amsterdam. Each contains twelve cartoons. (2) The "Land & Water" edition issued in shilling numbers to be completed in twenty-six parts, each part contains twelve cartoons in colors and facing each picture is a page of text contributed by eminent English and French writers. (3) "The Great War. A Neutral's Indictment." One hundred cartoons by Louis Raemaekers. With an appreciation by H. Perry Robinson and descriptive notes by E. Garnett, London. The Fine Art Society, Ltd., 1916. (4) One hundred and forty-two colored pictures, 11 x 15 in., mounted on cardboard 15 x 22 in.

The originals have brought high prices for war charities and are owned largely by wealthy collectors and Art Museums.

#### JAPAN

The Japanese pictures are all of the highly colored, inexpensive kind, issued as "Illustrations of the Great European War." Each one has a number. The highest number here is No. 43, which shows they have been issued in fairly large quantities.

#### AUSTRALIA

Of these war posters we have but seven. They follow the English in style and color. One in silhouette shows a boy scout standing in front of his perplexed father and the words, "What Will Your Answer Be When Your Boy Asks You 'Father—What Did YOU Do to Help When Britain Fought For Freedom in 1915?' ENLIST NOW." Others show: a soldier on the battlefield with gun raised in one hand and giving the Australian cry "Coo-ee!"; a soldier of the motorcycle corps with bandaged head, pointing to ruins in the distance, with the words: "The Latest Despatch. Send More Men!"

But the most striking of these Australian posters is a large one in yellow, black and blue, with the sphinx and the pyramid, and a line of marching soldiers. The text is:—

"When the fiercest battle's ended and the longest race is run,  
When peace once more is blended with the shining of the sun,  
Will YOU feel Hale and Hearty, as our boys beside the Nile?  
Will YOU be able to return your wounded Brother's Smile?

ENLIST!!"

## CANADA

The Canadian Posters are, naturally, modeled after the English, the chief distinction being that the Canadian have the text sometimes in French and sometimes in English. Looking over these as a whole one is inclined to give preference to those in French, although all are good. If we were to offer criticism it would be that in most cases the early issues were overloaded with reading matter, and copies of letters in script are never very effective on posters.

There are two good ones calling for volunteers for the Irish Canadian Rangers; two still more striking ones, one in French and one in English, with a single soldier in the foreground and a Union Jack as a background, were issued by the Gazette Co. Ltd. of Montreal early in the war, and have not been surpassed by any of the later issues.

## ITALY

Of Italian Posters we have no great number. The most striking one is the full figure of a soldier wearing a steel helmet, with finger pointing at the observer. This is by Mauzan. Another poster shows the head of the same figure very much enlarged (which has been copied almost exactly by the Canadians in their victory loan poster). But the pointing finger has been overdone and it is very doubtful if it was ever very effective, although there may be two opinions about that. The large size of this Italian poster is certainly very striking and could not fail to attract attention. A picture of an Italian soldier in full equipment, standing beside a little girl who holds a money bank in her hand (by E. Lionne). Picture of a field-piece buried up to the hubs in gold coin, Alps in the distance. Soldiers riding under triumphal arch, bearing banners of the five Italian provinces. Soldiers climbing the Alps, black figures silhouetted against the sun.

There are two beautiful Italian pictures: "Finalmente!!" picture in colors; symbolic figures of France and Belgium welcoming Italy into the war. (G. Ricordi, Milano). "Sempre Avanti!!" picture in colors; six Italian soldiers being led on by symbolic figure of Italy, who is carrying Italian flag over her shoulder. (Ricordi, Milano).

## RUSSIA

During her earlier wars there were issued in Russia a large number of cheap gaudy prints of battle scenes with a short description of each one underneath. These pictures sold for about two cents apiece and were very popular throughout the Empire. In the early months of this war a similar crop appeared. They represent gallant acts of Russian troops; bombs bursting in livid flames and blood flowing in rivulets. Similar pictures have been issued by the Italians and the Japanese. Later came another series of a little higher type—a Cossack driving a Turk out of Constantinople; a Russian soldier seated on a drum smoking a cigarette and smiling at a Turk who storms and rages in front of him, while in the background are the towers and minarets of Constantinople; a soldier dragging by the ear a German in one hand and an Austrian in the other; a peasant of huge bulk playing nine-pins with the Teutonic cities, probably intended to represent the great power of the Russian Empire.

In November, 1916, our good friends the Corses of Petrograd sent us fifteen of the new Russian war loan cartoons which had just appeared there. They were a distinct improvement upon previous Russian posters we had received and showed unmistakable signs of having been modeled after the English and French posters, although in no sense copies:—A soldier with fixed bayonet standing between the walls of a trench; outlines of the figures of soldiers in white lines against a red background; soldiers wrapped in furs, on guard, with snow covered landscape; machine gun corps at work; sailors loading naval guns, with a Russian navy flag underneath; the Russian double headed eagle driving the German eagle to earth; an aeroplane with mounted gun; a mediaeval horseman in gorgeous trappings carrying the imperial standard—and various pictures of munition works and munition trains.

Since the revolution they have sent us three others. One of them shows the full figure of a Russian soldier and the red flag of the republic with the words: "War to victory" on it. (Size 40 x 28 in.) Another, a Russian soldier standing on platform holding a gun horizontally before him, on lower edge



marching troops and cheering civilians with red flags. On flags at left; "War until victory," "Victory over the enemy;" on flags at right: "Don't let the enemy take away from you the liberty you have conquered." (Size 39 x 26 in.) The third, in brown with green lettering, shows the figure of a woman in Russian costume, and the words: "Vote for the National Liberty Party."

Owing to the present chaos in Russia this group of posters, small as it is, possesses unusual interest. They are now practically unobtainable. Before the fall of the Empire, the walls of Petrograd and Moscow were covered with the beautiful posters of the five and one-half per cent. War Loan, but these were immediately covered over by posters of a totally different character, representing a large number of different parties which sprang up on the abdication of the Emperor. Posters for one party were no sooner placed on every building, wall, fence, and window, than they were covered by those of another party. There are probably few of these posters extant, for one lot was destroyed when another appeared, until matters became so chaotic that no more were printed.

#### UNITED STATES

In April, 1917, when we declared war, we had no United States posters at all. Today we have over 800. These probably do not represent much more than half of all that have appeared. For a large number of these we are indebted to the kindness of the New York Public Library in sending us, in exchange, many of their duplicates. No country has issued so many in so short a time and the question may very properly be raised as to whether we have not issued too large a variety. Mr. Clayton Hamilton, writing on "Posters of the Great War" (Munsey, June, 1918, pp.37-64) says:

Scarcely a single man in our part of the world who has known how to draw a picture has neglected to contribute a poster to the common cause. . . . Variety is not by any means the spice of billboard propaganda. The insistence of repetition is, in the long run, more effective than the pungency of novelty."

The earlier posters, with a few notable exceptions, were not of a high order. It is interesting to note the difference be-

tween those of the First Liberty Loan and those of the Third. We are all, no doubt, anxious to forget the Liberty lady of the First Loan, with her wicked eyes and pointed finger. What a contrast between that crude figure and the magnificent one by Kenyon Cox! The latter has good art, good color, and appealing power wonderfully well combined. It is considered by many to be the most successful war poster we have produced.

*Army.* Twenty-two pictorial and text. Perhaps the best known are "Columbia Calls," by Frances Adams Halsted, and "I want You for U. S. Army," figure of Uncle Sam with finger pointed, by James Montgomery Flagg. We have found it difficult to secure Army posters and the small number we have may account for the feeling that this branch of the service has not issued as good posters as the Navy and the Marines.

*Navy.* We are all proud of our Navy. Whatever she does she does well; and so in issuing posters she has made a thorough job of it, and has done what, so far as we know, no other Department has done—issued an attractive little booklet (5¼ x 8 in.) containing, with reproductions of 40 of the best of her posters, a list of all issued with the names of the artists who have given their services. Would that other Departments might be moved to follow this excellent example! We have over 70 of these, representing such artists as Armstrong, Christy, Cox, James Daugherty, Flagg, Grant, Leyendecker, Reuter dahl, Sterner, Wright, and others. The Navy Recruiting Bureau issued the first poster in the war, and in the last eight months of 1917 issued over half a million. The success of the Navy in its poster work is due above all to the fact that it has withdrawn all restrictions from the artists engaged in the work, and to their generous response to the call of the Navy. Their services were given free. Their designs present the appeal and attractions of navy life from a variety of stand-points. Hence, we have the dignity of Kenyon Cox's mural figure of Columbia, with the full sweep and grandeur of that artist's work; the glorious marine pictures of Reuter dahl that bring out so wonderfully the feeling of sea power;

the humorous touch of Babcock with his bluejacket riding on a torpedo; the call of vengeance in Rogers' figure of the Tirpitz pirate walking over the bodies of the children of the *Lusitania*; then a saucy poster of a girl by Christy with the title: "Gee, I wish I were a man;" and the poster superman of Leyendecker, drawn in a striking gun-crew group.

French and English painters might be expected to help out, and Frank Brangwyn, whose recruiting posters for the British army created such a great sensation, has made a goodly number of posters for our Navy, of which the most striking is 5 ft. by 6 ft. 6 in. in size, and shows passengers and crew rescued by American bluejackets from a sinking ship seen in the background. The lettering reads: "Help Your Country to Stop This. Enlist in the Navy." This poster was also a gift to the Navy from the artist. In the endeavor of the Navy, this Brangwyn poster stands as the high-water mark. It is probably the largest lithograph ever drawn by a painter himself, and it is a monument to the gigantic artistic strength and the high-minded patriotism of Mr. Brangwyn, who wrote: "It is splendid of America to come in and must be of the greatest value as showing the world that freedom and truth are still an ideal to work for."

Since the outbreak of the war Brangwyn has made many posters. He laid down his own brush for the duration of the war, and has given his genius, his energy, and his ambition to help the cause, and that cause today includes our own. When we went to war, the U. S. Navy Recruiting Bureau asked Mr. Brangwyn to do for the American Navy what he had done for his own country. Mr. Brangwyn wrote back: "The United States has done me the highest honor in my artistic career in asking me to do a poster. It is a very big thing you ask me to do, and must be my best and must convey the message to the people." The son of a Welsh craftsman, he was born in Bruges, Belgium, and from his father, who was a textile worker, and from his classic surroundings he absorbed his sensitive understanding of beauty and form. As a youngster he became a pupil of Morris, the great English craftsman. Later he drifted to the sea. His orientalism, his lust for color, drew him into the far corners of the earth, and at

the beginning of his career he produced some of the finest drawings of a sailorman's life that have been made in modern times. Big and vigorous, he wanted large surfaces to work on; and Skinners' Hall of London, Lloyds, the Cathedral of Leeds, the Expositions of Venice and Ghent, and our own fair at San Francisco gave him the opportunity to present his murals, daringly original, and rich in color as an ancient rug.

*Marines.* These, of which we have 40 in all, are perhaps the best of our United States posters. Early in 1918 there appeared three or four excellent ones entitled "Soldiers of the Sea," and that excellence has been well maintained. The paintings of Sidney H. Riesenberg have served advantageously. His first represents Marines raising Old Glory in the Tropics. It brings out strongly the idea of sea soldiery and sounds a strong note in the advertising symphony before the war. Again Mr. Riesenberg verges on a similar subject when he depicts, in another poster, Marines landing from a boat and commencing an attack. The title of the work is "Democracy's Vanguard." Mr. Riesenberg has another striking picture of an alert Marine in blue uniform, briskly walking past. A warship is nearby and the vivid coloring gives it an appealing quality. L. A. Shafer illustrates further the duties of a sea soldier with a scene showing Marine gunners on board ship preparing to attack a dirigible with anti-aircraft guns. This is one of our action pictures.

It is Mr. Shafer who gave pictorial life to the patriotic fervor of the country when he brought forth his Marine Corps poster "Spirit of 1917." This shows Marines in an attack following closely behind their National and Corps colors. C. B. Falls was the first of Marine Corps poster artists who deflected from the wholly serious themes. He painted the smiling countenance of a Marine with the emblem clearly outlined on his trench helmet. To emphasize the emblem, which is the Marine Corps trademark, Mr. Falls made a poster of that exclusively. Another innovation by Mr. Falls was his launching into the quasi-comic sphere with his illustration of the idea suggested by the name "Teufelhunde" or "devil dogs," which has been conferred on the sea soldiers by the Germans.

This was in strong and unique colors and depicted a bull dog wearing a Marine helmet, in full chase of a much affrighted dachshund which wears a German helmet.

Leyendecker illustrated in his forceful manner designs for two posters, the first showing a bugler and sentry in blue uniforms, while the second was of Marines in khaki field uniform, members of a landing party, signalling to their companions in a nearby warship. There are swift movement and dash in a land attack painted by F. A. Yohn. A poster on a similar subject and effectively executed was done by Bruce Moore.

Clarence F. Underwood was the first artist to draw the Marine in a restful pose, and his poster shows the sea soldier sitting on a wharf with his rifle carelessly placed between his knees.

Howard Chandler Christy was the first to introduce a girl on a Marine poster. The pretty maiden in sergeant's uniform saucily informed all that if they wished to fight they should join the Marines. Probably the strongest Marine poster is one by James Montgomery Flagg, recently issued. It has for a sole and central figure a young civilian with a shock of red hair, glaringly angry, and in the act of taking off his coat. He has just finished reading a newspaper, thrown to the ground, which told of Hun atrocities. At the top of this poster with its belligerent tone is the one pertinent sentence, "Tell that to the Marines."

*Liberty Loan.* In some instances, posters have been devised to appeal to certain specific elements in the population, such as farmers, industrial workers, and Americans of foreign birth. It is also the general intention to have one poster appeal to people who have relatives in the Navy, and one poster to appeal to those who have relatives in the Army.

The posters were circulated by the respective Liberty Loan committees of the country, to which they were shipped in bulk. Some distributions were made to Postmasters and to railroads directly from the Treasury Department.

A total of 26 posters covering the First, Second and Third Liberty Loan campaigns, have been issued by the Treasury

Department officially. They issued only two for the First Liberty Loan. These were: "Lest I Perish," in two sizes, showing the head and shoulders of the Statue of Liberty, and "Make your Dollars end the War," which was in text only.

Artists who have designed posters for the Treasury Department include: C. R. Macauley, Howard Chandler Christy, Herbert Peuse, Joseph Pennell, Dan Sayre Grosbeck, Sidney Riesenberg and others. Some posters were designed by artists employed by lithographing houses and their names do not appear on the posters and are unknown to the Treasury Department. A number of well-known artists are included in the list of those who have designed posters for the Fourth Liberty Loan, but their names will not be made public until later. The artistic excellence of the posters improves considerably, and those issued for the third drive are especially fine. If we were to offer any criticism at all, it would be that the reproduction of the Pennell etching is hardly suitable for this purpose. It makes a splendid picture for framing; and is of high artistic merit, but for a Liberty Loan drive the bolder and more highly colored posters are more effective.

In addition to the Government issues, almost every State and City issued posters of their own to help along the Loans. Of these local issues we have succeeded in obtaining, in poster and card form, 87 only.

*The American Red Cross* has, since the declaration of war, issued three sets of posters, one for the first war fund drive, of 1917; one for the Christmas, 1917, membership drive; and one for the second war fund drive of 1918. The originals of these posters have in every instance been contributed to the cause by the artists. The various Division Headquarters of the Red Cross have, independently of these, issued posters for each one of the drives mentioned. We have in all 42, but the local posters, in this case, as in so many others, we have found it almost impossible to obtain. In this case, as in so many others also, there is a very decided improvement in the quality of the later over those of the first issued. The last lot, of the second drive, are especially good.

*Shipping Board.* We have recently received from the Emergency Fleet Corporation of Philadelphia some splendid shipping posters. The Board has enlisted the services of some of the best artists in the country who have given of their time and their talent in a prodigal way. Headed by Charles Dana Gibson, they have met the demand for artistic and effective posters in such a way that many of us feel the once despised poster has attained a dignity and has performed a public service that will not end with the war.

Among the shipping posters that we have, two stand out as worthy of special mention even in so good a lot: the one by Jonas Lie "On the Job for Victory," showing a modern shipyard with four vessels in course of construction; and "Send the Eagle's answer—More Ships," by James H. Daugherty. They are large in size (40 x 55 in.) and glorious in color. They cannot fail to attract attention, and, if posters have any effect on production, must help in the splendid results the Shipping Board is getting.

*Food Administration.* Of these also a number have been issued by local bodies. We have, of all kinds, about 60 examples. The United States Food Administration has issued a series of about 40, several in foreign languages, and another series on cards. The earlier posters range in size from the half sheet, 20 x 30 in., to the 24-sheet billboard poster. Special attention should, however, be called to Nos. 23 and 25. The former (by Edward Penfield, 36 x 56 in.) shows three women dragging a harrow, and the words: "Will you Help the Women of France?"; the latter (by Dunn, 36 x 56 in.) shows soldiers charging, and the words: "They have Given All. Will You Send Them Wheat?" Where so many good posters are being issued it is difficult to grade them, but these food posters certainly deserve a high mark. Many famous artists have contributed to this work. Among them are found the names of Christy, Penfield, Chambers, Harvey Dunn, Charles Livingston Bull, Wallace Morgan, Henry Raleigh, George Illian, Adolph Treidler, Paul Stahr, L. E. Britton, and Cushman Parker.

*United Cigar Stores Company.* Beginning with the entrance of the United States into the war this company has issued periodically a series of posters for display on the windows of its thousand stores solely with the idea of stimulating popular interest in the various movements looking to the winning of the war. The subjects covered have included appeals for enlistment in the Army and Navy, for the purchase of Liberty Bonds (all issues), W. S. S. and Thrift Stamps, for support of subscriptions to the American Red Cross, the Y. M. C. A., the Knights of Columbus, the Jewish Relief, Smileage Books, and the call on labor for the ship-building industry. While in two sessions of Congress the Daylight Saving Bill was pending, poster campaigns were made to arouse interest in it. The visits of all the Allied commissions, both military and diplomatic, were made the occasion of poster displays, the commissions being followed *en tour* throughout the country. At intervals also the stores showed patriotic cartoons which have attracted wide attention. In no case has any part of this display been even remotely connected with the business of the United Cigar Stores Company.

*War Savings Stamps.* In this group we have 25. These are in most cases excellent. The one by Haskell Coffin "Joan of Arc saved France" is perhaps the most popular. (Issued in two sizes). Clark University Library issued in March, 1918, the leaflet reproduced in this number. Copies were inserted in the books taken from the Library, and 200,000 were used by the Massachusetts Committee on War Savings.

*Collier's Weekly* issued 20 posters early in 1918 in the interest of recruiting for the New York National Guard. They are uniform in size, about 25 x 19 in., a fine set, pictures good and not too much text. They bear the imprint: "Publicity Committee, Citizens Preparedness Association." Of the 20 we have only 16.

*Wentworth Institute* of Boston issued from its School of Printing and Graphic Arts recruiting posters numbered 1 to 11 (No. 8 is identical with No. 9 in design, differing from it only in the language of the text). Nos. 1 to 4 appeared in



April and May of 1917, Nos. 5 to 10 in February and March of 1918, No. 11 in June, 1918. The text of Nos. 6, 7, and 8 is in Czech, of Nos. 9, 10 and 11 in Slovak. All these posters were designed and printed from hand-cut linoleum blocks under the direction of Mr. Vojtech Preissig, of the Department of Graphic Arts. Twenty-one thousand copies were distributed through the offices of the Slav Press Bureau and the Czecho-Slovak Recruiting Committee in New York. Some of these posters were reproduced in a series of sixteen postcards, also made at Wentworth Institute, to stimulate recruiting among Czecho-Slovaks in America. Through the kindness of the Wentworth Institute, our set is complete.

*Newark Public Library.* Mr. John Cotton Dana, Librarian of the Newark, N. J., Public Library, issued September 1, 1917, for the traveling exhibit of war posters, collected and prepared by the Newark Library for the Committee on Public Information, a striking poster, size 28½ x 24 in., showing an eagle swooping down toward the periscope of a submarine headed for a steamship in the distance. The design, by Mr. Berthold Audsley of the Library Staff, is excellent. The black of the eagle, the deep blue of the sea, and the buff background, make a striking color scheme.

*The Y. M. C. A.* evidently issued a large number of posters for their drive in the fall of 1917, but we have been able to secure only 17 in all.

## MEDALS

We have made no systematic effort to acquire the war medals of which Germany has issued so many. We have a copy of the infamous Lusitania medal dated May 5, 1915, two days before the event took place. It has been claimed by German apologists that this medal was struck off by irresponsible persons who did not even know the exact date when the vessel was sunk and that the German nation is in no way responsible; but we know that medals were not struck by "irresponsible" people in Germany before the war and it is not at all likely that a greater liberty in this respect was allowed in 1915.

It is far pleasanter to turn to the French medals of which we have five beautiful examples:

Three bronze medals each 2 11-16 in. in diameter:

Bataille de la Marne, Septembre, 1914. By J. P. Legastelois. Profiles of Generals Joffre, Nivelle, and De Castelnau; reverse, symbolic figure of France with naked sword watching over French troops in action.

Bataille de l'Yser, Octobre, MCMXIV. By H. Allouard. France with folded arms watches fighting troops. Gallic cock crows over prostrate German eagle. Reverse, medallions of Admiral Ronarch and General Foch.

Verdun. On ne passe pas. MCMXVI. By C. Pillet. Two female figures standing on the wall of Verdun against which the German eagle beats vainly. Reverse, A la Gloire des Héros de Verdun MCMXVI, and small medallions of Generals Pétain and de Castelnau.

Two plaques by Henry Dropsy, 1914-1915, 4 9-16 x 3¼ in. One shows two French soldiers in a trench, one standing alert with full equipment, the other seated on the ground cleaning his rifle and smoking a pipe. The other shows a wounded French soldier in a hospital bed, supported by a nurse on one side while on the other another nurse bandages his arm. The details in these two plaques are brought out with exceptional sharpness.

But the medal we value most is one we owe to the kindness of Mr. Archer M. Huntington of New York City. It was designed by Eli Harvey and issued by The American Numismatic Society to commemorate our entrance into the war for the preservation of democracy. It is 3½ in. in diameter and shows the American eagle with wings raised, and the date April 6, 1917. Of these medals 50 were struck in silver and 113 in bronze. Our copy is No. 97.

#### SUGGESTIONS

1. We should take steps at once to establish a National War Library and Museum in the United States.

2. We should take steps at once to secure, for at least a few libraries in the United States, the right to procure and import enemy literature.

3. All pacifist, pro-German, or seditious literature seized by the authorities should be preserved until after the war and then deposited in selected libraries for permanent preservation.

4. All posters, proclamations, leaflets, etc., should bear date and place of issue, and if possible two copies should be sent to the Librarian, Clark University, Worcester, Mass., for permanent preservation.

5. Any person contemplating printing a bibliography on any phase of the war should first communicate with Dr. E. C. Richardson, Librarian, Princeton University, Princeton, N. J., in order to avoid duplication.

6. Any person having any material, of any kind, bearing upon the war or war conditions, should, before destroying or otherwise disposing of it, communicate with the Librarian, Clark University, Worcester, Mass.









